

IV.—*Facsimiles of ancient inscriptions, lithographed by JAMES PRINSEP,
Sec. As. Soc. &c. &c.*

[Continued from page 786.]

Copper-plates from Multáye, or Multái.

Plate XLIV. exhibits in facsimile an inscription on three copper-plates connected by a ring and seal in the usual manner. It was discovered by MANATON OMMANNEY, Esq. of the Civil Service, under circumstances which will be best described by an extract from his letter, transmitting the originals whence the lithographs have been made:—

“ *Baitool, 9th Oct. 1837.*

“ My long promised inscription has been delayed in the hope of elucidating its contents: but all my endeavours have been without success.

“ The plates belong to KAMALA BHARTRI, a *gosáin*, who is a pensioner of government, and who enjoys a small parcel of rent-free land at *Multáye*, as a religious grant for *pujá* at the temples built on the tank whence the *Táptí* river is said to take its rise. On my investigating the rent-free tenures two years ago the man brought them as his *sanad* and begged me to use my influence in procuring the restoration of his rent-free village of *Khar Amla* near *Multáye*, which had been resumed at the commencement of our rule in these provinces by Major MCPHERSON. The plates he said were proof of right; for no one could read them, they were so old and authentic. Whatever other proof he may possess it is clear that the present *sanad* altogether disproves his pretensions. Observing in your journal for November last an illustration of the copper-plate inscription sent by Mr. McLEOD from *Seoní* I recollected this and sent for it.

“ By means of a key you furnished, and by comparison with an inscription communicated by Serjeant DEAN in a former number of your publication, I made out a part but could get no good pandit to translate what I had deciphered. I made over the key and plate to DHUNDI RÁJA SHÁSTRÍ, our *sadar ámin*, who kindly finished the task and gave me a translate in *Bhásha*.

“ There are no such names as DATTA RÁJA*, GOVINDA RÁJA, MÁSWAMIKA RÁJA†, or NANDA RÁJA, in the catalogue of *Garha Mandala* rajas. They may be descendants of BAKHT BULAND of *Deogarh Bálaghát*, but it is not probable. It appears that they were *Rahtores*

* I read this name DURGGA RA'JA.—ED.

† The *sadar ámin* reads *Máswamika rája*; but it is probable that the text should be understood as *Srimat-Swámika rája*.—ED.

(*Rashtra kutas*), but still they were called *Ghorowa* or *Gond**, which induces me still to think they must have reigned somewhere in these parts. The villages mentioned have not the slightest resemblance in name to any in this district, nor can I discover any at all like them at *Hoshangábád* or *Jubalpúr*.

“You will observe that the grantee in the *sanad* is a *Chaubi*, (*Chaturvedí*,) and the present possessor a *gosáin*, which shews that it must have changed hands though the *gosáin* tells me it has been in his hands for forty generations,—a piece of gross exaggeration! No one could read or decipher it, and it was looked upon with great veneration and respect: indeed I could hardly induce the man to lend it to me.”

My friend Mr. OMMANNEY has been very successful in deciphering these plates, there being but few places in which a careful collation with the aid of my pandit has suggested an amendment of his reading. One of the most obvious corrections is that of the name, on the seal, and in the second line of the 3rd page where the plate is much worn, viz. YUDHÁSURA in lieu of *Yudhástara*, which the *sadar ámin* apparently supposed a corruption of *Yudhishtira*. The first name also read as DATTA RÁJA should be DURGGA RÁJA.

But the most material correction applies to the date, which Mr. OMMANNEY interprets as *Samvat* 1630, or A. D. 1573. The alphabetical type at once proves that this supposition is many centuries too modern, nor do I clearly see how the pandit could so far have misled his master in the translation, seeing that the text is read by Mr. OMMANNEY himself and the pandit *s'ateshu shatkena trins'ottareshu*. The obvious meaning of this is six hundred and thirty besides,—just about the period we should have assigned to the writing on comparison with the *Gupta* and *Gujeráti* styles. But it is not at all certain that this is the correct reading, or that the era can be assumed to be that of VIKRAMÁDITYA. The precise letters in modern character are,

शक काले संवत्सरे शतेषु द्वे < चिंशोत्तरेषु

saka kálè samvatsarè s'ateshu ? ? trins'ottarèshu.

Now in the first place, the era is here that of *Saka* or *Saliváhana*: in the next, after the word *s'ateshu*, hundreds, in the plural number, two unknown characters follow which may be very probably numerals. The second has much resemblance to the modern ८ or

* The word supposed to be *Ghorowa* is precisely the same as that on the seal, the surname of the rája, YUDHA'SURA, the 'hero in battle,' so that the connection with the *Gond* tribes cannot be thence deduced.—ED.

eight, but the first is unknown and of a complex form : its central part reminds us of the equally enigmatical numeral in one of the *Bhilsa* inscriptions. It may perhaps designate in a cipher the word *ankè* अङ्के, 'in numerals' thus purporting 'in the year of *Saka*, hundreds, numerically 8, and thirty over.' A fertile imagination might again convert the cipher into the word अष्टके, eight, afterwards expressed in figures ; but I must leave this curious point for future elucidation, wavering between 630 and 830 for the date of the document, which in either case is of considerable antiquity and indeed one of the most ancient of such records yet brought to light containing a date.

I now subjoin Mr. OMMANNEY'S transcript and translation with the modifications I have before alluded to.

On the Seal, श्रीयुष्मासुरः

First page.

स्वस्ति विस्तीर्णं स्थितिपालनाप्तयशसि श्रीराष्ट्रकूटान्वये रम्ये
क्षीरनिधाविवेन्दुरभवत्श्री दुर्गराजोन्मपः लोकाङ्गादन हेतुभिः प्रविततै
स्तेजोविःश्रेष्ठोदयैर्वेनाब्धेः पदवीं विगाह्य विधिवत्पक्षद्वयं भासितं ॥ तस्यसू
नुरासीदनेकसमरसाहसार्जितयशः श्रीगोविंदराजः* तस्यात्मवानात्मजः

Second page.

श्रीमाखमिकराज इत्यनुपमो यस्यार्जितं पौरुषं संग्रामादनिवर्त्ति
नेविजयिनः संगीयते सर्व्वतः जातस्तस्यसुतः सतां बद्धमतः श्रीनंदराजः
कृती कांतः कारुणिकः कलङ्करहितः कालः करालोद्विधां धौरेयो रणसाह
साहितधियामग्रेसरो मानिनां वैदग्ध्योद्धतचेतसामधिपतिः कल्पद्रुमो
यार्थिनां

Third page.

यश्च संश्रयविशेष लोभादिव सकलैराभिगामिकैरितरैश्च गुणैश्च
पेतः परमब्राह्मण्यः परमभागवतः श्रीयुष्मासुरपरनामा स सर्वानेव
राजसामंतविषयपतिग्राम भोगिकादीन समनुबोधयति विदितमस्तु

* The metre requires here an addition of 12 letters to the 9 found in the original to complete the *Sardūla vikrīta* verse. These KAMALA'KA'NTA would supply thus : धीरानन्द शुभाकरस्य जगतां 'the moon of the happiness of the wise.'

भवतां अस्माभिः मातापित्रोरात्मनश्च पुण्याभिवृद्धये कौत्सगोत्राय मित्र
चतुर्वेद पौत्राय रणप्रभ

Fourth page.

चतुर्वेदपुत्राय श्रीप्रभचतुर्वेदाय किण्विहिवजरा
पश्चिमेन पिप्परिकाया उत्तरेण जलुकाया पूर्वेण उजानग्राम दक्षिणेन
रभिराघाटनैः जल कुहनामग्रामः कार्तिकपौर्णमास्यां उदकपूर्वं प्रति
यादितः यतोऽस्मदंशैरन्यैर्वा ग्रामिण्यपतिभिरस्मदायोनुमन्तव्यः प्रतिपाल
यितव्यश्च योऽज्ञानतिमिरपटलावृतमतिः उच्छिन्द्यादाच्छिद्यमानवोनु
मोदेतस पंचभिर्महापातकैस्संयुक्तः स्यादिति

Fifth page.

उक्तंचभगवतावेदव्यासेन व्यासेन बड
भिर्वसुधाभुक्ता राजकै स्मगरादिभिः यस्य यस्य यदा भूमिस्तस्य तस्य
तदा फलं षष्टिवर्षसहस्राणि स्वर्गे तिष्ठति भूमिदः ॥ उच्छेत्ताचानुमंताच
तान्येव नरके वसेत् शककालसंवत्सरेऽप्येषु घटकेन (?) त्रिंशोत्तरेषु लि
खित मिदं शासनं सांघिविग्रहिकेनाउल लिखितं ॥

Translation of the Multāye Plates.

(On the Seal) SRI' YUDHA'SURA, (the adopted name of the prince.)

Swasti! Sprung of the pleasing lineage of the *Raṣṭhrakūta* (*Rahtore*), like the moon from the ocean of milk, was the Prince SRI' DURGA RA'JA through whose conciliatory conduct to the meritorious, and his vigorous energy, extending his rule to the ocean, secured him the good will of both parties, (his friends and enemies.) His son was GOVINDA RA'JA, whose fame was earned in many a battle;—from him was born the self-controlling and fortunate Prince MA'SWAMIKA RA'JA, the unrivalled, whose valor is every where the theme of song, who never turned his back in battle and was always victorious. His son is SRI' NANDA RA'JA, much respected by the pious; handsome, accomplished, humane, faultless, a dreadful avenger (*kāla*) on his enemies: foremost of the aspirants for military renown, chief of the dignified, and prominent among the active and intelligent, the very tree of desire (*kalpa druma*) to the necessitous.

All natural and acquired qualities seek refuge in his virtuous breast, a firm *Bráhmāna*—a firm *Bhágavata**—his surname is SRI YUDDHASURA†, (the hero of battle.) He hereby proclaims to all his officers, nobles, and

* That is, a rigid disciple of VISHNU.

† Mr. OMMANNEY reads 'Ghorowa Sur—(Ghorowa the Sanskrit for Gond)' but the word is evidently the same as that on the seal.

the holders of villages, “ Be it known to all of you that we, for the promotion of our father and mother’s virtues, consecrating with water, present to Śrī PRABHA CHATURVEDA* of the *Kautsa* tribe, the grandson of MITRA CHATURVEDA, and son of RANA PRABHA† CHATURVEDA, the village named *Jalau Kuha‡* bounded on the west by *Kinihi vajarā*, on the north by *Pipparikā*, on the east by *Jalukā*, and by *Ujánagrāma§* on the south,—on the full moon of the month of Kartika.

Let this gift be held unobjectionable and inviolate by our own posterity, and by princes of other lines. Should any whose mind is blinded with ignorance take it away, or be accessory to its resumption by others, he will be guilty of the five great sins.

It is declared by the divine *Vyāsa* the compiler of the *vedas*, “ Many kings have in turn ruled over this earth, yet he who reigneth for the time is then sole enjoyer of the fruits thereof||. ‘The bestower of lands will live sixty thousand years in heaven, but he who resumes it or takes pleasure in its resumption is doomed to hell for an equal period.’”

In the *Shakakāl*, six (¶) hundred and thirty years over, was written this edict (*Súsanam*): *ĀULA*, the well skilled in peace and war**, wrote it.

Arabic tombstone in the Society’s museum.

The stone containing the Arabic epitaph which I have lithographed in Plate XLV. was presented to the museum by Dr. MILL, Principal of Bishop’s College, previous to his departure, as noticed in the proceedings of the 1st November (printed in the present number). The account there given of the place whence it was brought “ a ruined burial ground on the African coast of the Red Sea” corresponds so closely with the locality of a similar tombstone depicted by Sir GRAVES HAUGHTON in the first volume of the Royal Asiatic Society’s transactions, while the stone itself agrees so precisely with the description there given, in appearance and in date, that I cannot help imagining it must be the twin brother of the one carried home. I may quote the very words from Lord VALENTIA’S travels also borrowed by Sir G. HAUGHTON :

“ On the northern side (of the fort of *Dhalec-el-kibeer*) are the ruins of two small mosques built of stone, with round cupolas at top

* Commonly pronounced *Chaubè*.

† Mr. OMMANNEY reads *Ratka* but the original has evidently *Rana* written with न instead of ण.

‡ Apparently a vernacular name, ‘ the well of water.’

§ The sadar *ámín*, Mr. OMMANNEY says, would read उद्यानग्राम, but the second letter is evidently a *ja*, and the class of the succeeding nasal confirms it.

|| That is, I suppose, his power is absolute to grant endowments, &c.

¶ I have kept here *Shatkena*, as read by Mr. O.—See the preceding remarks.

** *Sandhi vighrahi*,—(the minister?)

but of a rude workmanship. In the one toward the sea is an Arabic inscription cut on a stone placed in a recess. Around the mosque a great number of monumental stones are placed upright in the ground at the heads of the persons whom they commemorate; many are well carved, and beautifully adorned with flowers and other ornaments, some in the Cufic, some in the Arabic character. As the stones are in general of a portable size, Mr. SALT was desirous of taking one away, but as he was assured by the priest that this could not be done without express permission from the Nayib of *Massowah*, he contented himself with taking a copy of one inscription which seemed to be held in the highest veneration, though externally it had nothing to recommend it, being indifferently carved and having a corner broken. The priest informed him that it belonged to the Shekh or Sultán who built the tanks. It is immediately opposite to the principal mosque, and by the natives constantly kept moist with oil."—Vol. II. p. 41. January 14, 1805. Dhalac el Kibeer. "At daylight I (Mr. SALT) went with ABDALLAH and the two Europeans to the northern mosque for the purpose of getting possession of some of the monumental stones mentioned in my former account. The best finished inscriptions were engraved on stones too heavy to carry away. I therefore made choice of *two* of the most perfect carved in different characters that were portable, and wrapping them up very carefully, proceeded back to our lodgings, not quite satisfied, I own, with the propriety of what I was about."

Mr. SALT goes on to describe the contentions and dangers he had to encounter, and the bribes he had to pay before he succeeded in packing off his sacred spoils. "When the trouble and expense, adds Mr. (now Sir G.) HAUGHTON, that have attended the procuring this tombstone are considered, it will be matter of regret with every one that these had not the good fortune to be bestowed on some object of greater interest."

The foregoing extract will serve, *mutato loco*, to detail the process of abstraction of the gravestone our museum boasts, if its removal be an object to boast of at all:—at any rate it affords us an authentic sample of the genuine Cufic character of eight centuries ago, and as such it is abstractedly worthy of a place among our other palæographic monuments. But it is Mr. HAUGHTON's description of the stone itself which may stand totidem verbis as the descriptive roll in our museum catalogue. "The stone which is an unknown misshapen mass and very hard is of that variety of the trap family of rocks to which the term clinkstone seems the most applicable, from the sound

it gives when struck with a hammer. The surface had never been polished and the engraver or stone-cutter took advantage of the natural fracture of the stone, as it was sufficiently smooth for his purpose*. The letters are so slightly raised, that the hand might be passed over the surface without the idea being suggested that characters existed upon it."

In addition to these points of resemblance, the date of our epitaph is but two years antecedent to Mr. SALT's—viz; in the year 1045 A. D., his being 1047: and it might hardly be too much to assume that our MUHAMMAD was the father of the FATIMA whose death that monument recorded!

For the deciphering and translation which follow I am indebted to my brother, Mr. H. T. PRINSEP, one of our Vice-Presidents. It comprehends in fact precisely the selfsame passage from the Koran quoted in the Roy. As. Society's description.

The only doubtful reading is that of the name of MUHAMMAD's father, where the letters are slightly mixed. *Ashafi wald Haida* is the best that can be made of it, but the *d* of *wald* is more like an *r*.

بِسْمِ اللَّهِ الرَّحْمَنِ الرَّحِيمِ اللَّهُ لَا إِلَهَ إِلَّا هُوَ
الْحَيُّ الْقَيُّومُ لَا تَأْخُذُهُ سِنَّةٌ وَلَا نَوْمٌ
لَهُ مَا فِي السَّمَاوَاتِ وَمَا فِي الْأَرْضِ مَنْ ذَا الَّذِي يَشْفَعُ عِنْدَهُ إِلَّا بِإِذْنِهِ يَعْلَمُ مَا
بَيْنَ أَيْدِيهِمْ وَمَا خَلْفَهُمْ وَلَا يُحِيطُونَ
بِشَيْءٍ مِنْ عِلْمِهِ إِلَّا بِمَا شَاءَ وَسِعَ كُرْسِيُّهُ
السَّمَاوَاتِ وَالْأَرْضَ وَلَا يَئُودُهُ حِفْظُهُمَا
وَهُوَ الْعَلِيُّ الْعَظِيمُ هَذَا قَبْرُ مُحَمَّدٍ

* There is another advantage in the natural cleavage, viz. : that the surface is black, whereas the interior is of a much lighter color, so that the letters become visible as in the lithograph upon a very slight abration of the intervals.—ED.

بن اشفي ولد حيدا توفي يوم اثنان
ثمان عشر خلون من جهادي الآ خر
سبع وثلاثين وار بعـهـ سائـة ر حـهـ الله^{سنة}
والحقه بنبيـهـ محمد صلي الله عليه

Translation of the Arabic Epitaph.

In the name of the most merciful God, ' God ! there is no God but he ; the living, the self-subsisting ; neither slumber nor sleep overtaketh him ; to him belongeth whatsoever is in heaven and on earth. Who is he that can intercede with him, but through his good pleasure ? He knoweth that which is past and that which is to come unto them, and they shall not comprehend any thing of his knowledge, but so far as he pleaseth. His throne is extended over heaven and earth, and the preservation of both is no burthen unto him. He is the high, the mighty* !' The tomb of Mahomed, the son of ASHAFI WAD HAIDA (?) deceased on Monday, the 18th day, being past of the month of *Jumadî ul âkhir* in the year (of the Hijira) four hundred and thirty-seven†. May God have compassion upon him and unite him with his prophet, MUHAMMAD, on whom be the blessing of God.

Inscriptions from Hund, near Attock.

In M. COURT's ' Conjectures on the march of ALEXANDER,' published in the July number of last year's Journal‡, occurred the following passage : " On the western bank of the Indus ruins may be observed at *Pever Toppi, Hound, and Mahamadpur*. Those of *Hound* are all striking, and there may be found blocks of marble containing inscriptions traced in characters quite unknown to its inhabitants."

This intimation was not of a nature to be lost sight of, on the occasion of a second visit to the country, by so enterprising a traveller

* SALE'S Koran, vol. I. page 48. This passage, which is justly admired as containing a noble description of the Divine Majesty and Providence, is often recited by Muhammadans in their prayers ; and some wear it about them engraved on an agate or other precious stone (Reland de gemmis, Arab.) It is called the *âyat ul kursi* from the mention of the throne of God toward the conclusion.

† Equivalent to the 30th December, 1045, Monday. (See useful Tables.)

‡ Journal Asiatic Society, Vol. V. page 395.

No. 2. INSCRIPTION under a broken idol at HUND: four feet visible above the writing.

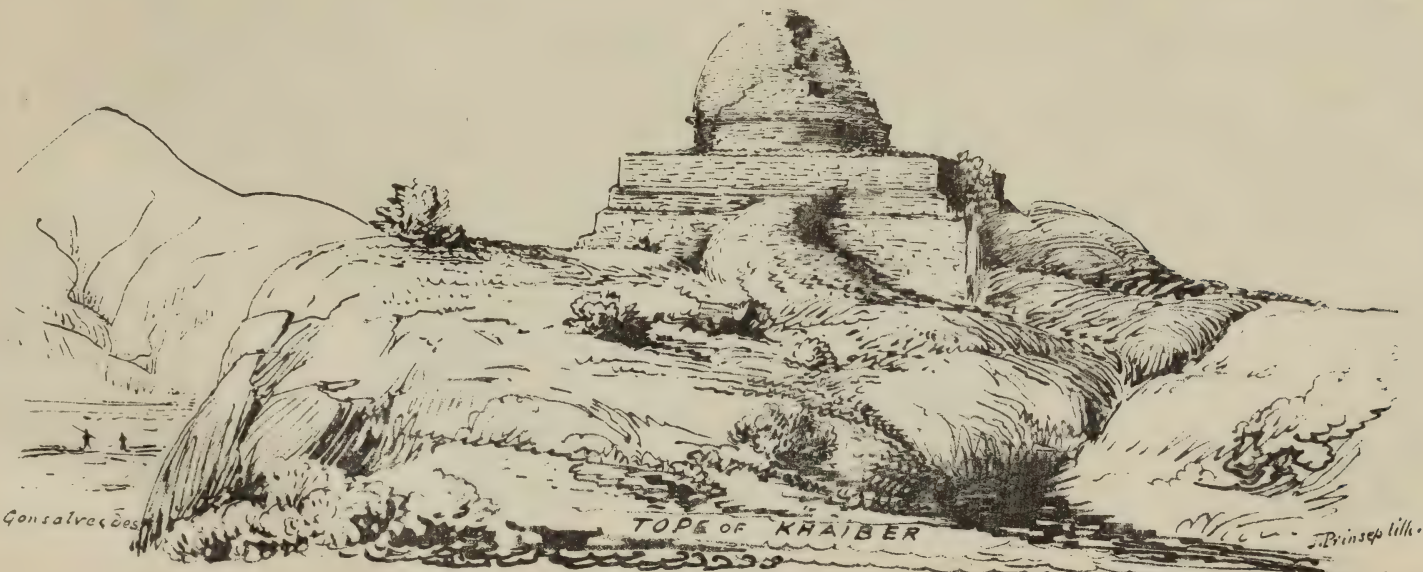
गुप्तैर्द्विपरैर्द्विदे ३५
 विप्रयथुपरैर्द्विदे ३५
 द्विद्विपरैर्द्विदे ३५
 म-प-व-म-सि-म-य-प-प-उ-उ-उ-उ

मिदुमभोगपरैर्द्विदे ३५
 म-प-व-म-सि-म-य-प-प-उ-उ-उ-उ
 यमुप्रारुतमुदिमुदिविह्वरिउरमु
 दुक्तगपपपुरअरुंरिभूपमरे
 रेरेरेरदकेमुके

१५
 मु३
 ५
 ५

मउगेउपुने
 म२ उरुयुपुने
 द्विमुपुन
 वउरीकमुकमुकमय

Ostr. As. Soc.



Jos. Goncalves des

TOP OF KHAIBER

J. Prinssep lith.

as Captain BURNES. Finding therefore that M. COURT had not since enjoyed an opportunity of following up his discovery, he hastened on reaching *Attock* to fulfil the desire I had expressed to obtain accurate facsimiles of the writings at *Hound* or *Hünd*, a ruinous place situated on the north bank of the Indus, about 20 miles above *Attock*.

“I have, however,” writes this zealous and active explorer, “not only got facsimiles, but rája GULAB SINGH, when he heard of my curiosity immediately sent me the stones themselves, and I have placed them in deposit at *Pésháwer* in charge of mullá NAJIB, subject to your commands, that is, if they be found worth sending, they shall be sent to you: they are all on marble, and appear to me to be in the Sanskrit tongue.

“No. 1, (lithographed on a reduced scale in Plate XLVI.) is an inscription said to be fifteen hundred years old, which had found its way into a moslem building, though originally in a Hindu temple. A follower of the faithful made a mortar of it and thence the round hole, in which the barbarian pounded his *massála*, (*culinary condiment*.)

“No. 2, (see Plate XLVII.) is an inscription at the base of an idol: but the image has disappeared with exception of his two feet, having been destroyed by the idol-breaking (*but-shikan*) Mahomedans. I fear it is too much mutilated to shew more than the nature of the writing.

“Nos. 3 and 4 are ornaments cut upon other stones, the former very neatly in white marble. No. 4 has the addition of a shell, and a monogram,”—(the word *sri* in an old form of *Nágarí*.)

“As to inscriptions I have got intelligence of three others on the road across *Hindu Kush* into *Badakshán*. There is one, Babel-like, on a brick from a ruin lying between *Kuner* and *Bajour*, (see foot of Plate XLVI.) and I have sent a man to copy the whole, as well as for others of which I have tidings, one on the small road between *Dur* and *Arab Khan*, and the other in *Cashgar*. I hope they will all ere long appear in your journal, and I wish any might turn out Greek, but the only Greek article I have yet heard of, is a helmet on an idol in the same neighbourhood which I hope soon to possess.”

Inscription No. 1. is, as Captain BURNES supposes, Sanskrit, and had we the stone itself instead of a copy made by hand, I think all that remains on the mutilated fragment might be read:—but, however well executed, it is clear that in the present facsimile the *m* and *s* are frequently confounded, also *ch*, *r*, and *n*, which nearly resemble one another. Again the cross line in the *sh* ष, seems omitted where

we see a प surmounting a क contrary to the rules of the Sanskrit grammar. The correction hazarded on this score in the third line is of some importance, because it brings in the powerful *Turushcas* (or Turks) as foes overcome by the nameless hero of the record. The only name on the stone is that of Sri TILAKA BRÁHMAN, who was most probably but the composer of the versification, or the engraver ! so that nothing valuable to history has been gained but the fact of the extension of Indian rule to this point of the Indus, and its early struggles with the Tartar tribes beyond. As to date I should guess, and that may be done with tolerable accuracy now from the gradual transformation of the Devanágari letters, that it belonged to the seventh or eighth century—somewhat less than local tradition assigns.

I have collected together line for line such words and sentences as could be safely transcribed :—in some (as the fifth line) by supplying an initial word, KAMALÁKÁNTA⁷ pandit has found a complete half verse. The concluding words सुत्रकी हेमि *sutra ki hogi* has the sound of pure Hindí ; it is not Sanskrit.

Transcript of Inscription, Plate XLVI.

- 1 खस्ति १॥ भूपतित्वयतित्वं वा यैररातिभिरेजते
- 2 कीर्त्तिमुपरियां रिंगते ह्दितायतरिभिःस्वयं
- 3 ताःयेनेद्रिक्ततुरुष्कपुष्कलपल (त्रासा) करेणात्मना
- 4 उक्तिञ्चारुविवर्द्धितागुरुजनेविप्रेस्वसंख्यं (च)ः ति
- 5 (राजायः संविशेष संग्रह रतिर्यत्प्रजापालने। ह्वन्नसंसरनदेव
नृपतष्कि किंनलोके दुरा (पं)
- 6 नेपेयेपार्वतीसखः॥ दसयंकल्लठोधंमःमी पदवींगतःत
- 7 विपनममरेसिन्धुराक लःतस्य . . तिपितुर्नगुण
- 8 यत्यामितिचिरस्थी प यसः सौजन्य
- 9 गुण जा
- 10 देवस्यमहाविभू स्सराष्ट्रः यमनुचन्द्रोरयन
- 11 नायोर्ि महा हानतपनंस स्सान्तवास
- 12 न्तनेय (क) ल्याणचेतसः॥ नंपक तिर्तये . . प्र . . य
- 13 न्यस्तत्र श्रीतिलकः ब्राह्मणः । . . स्थ क्रिहे सुत्रकीहोमी

Translation.

1. . . Blessings ;—whose kingly and priestly rule even among his enemies spreads :
2. . . above his glory goes for pleasure.
3. . . the powerful flesh-eating *Turusheas* causing alarm to,
4. . . . lavishing bland speech on spiritual superiors and brahmans without number.
5. Such a prince as attracts all things to him ; persevering in the protection of his people.
 what in the world is difficult (for him) to accomplish ?
6. . . husband of *Párbati* ; went on a road,
7. . . . elephant whose mother's (?) and father's virtue
8. . . . endure for ages, glory and excellence.
9. virtue.
10. of *Deva* the great riches, rule moon
11. great sun living among.
12. the cheerful-minded ;
13. . . then *Srí Tillaka bráhma*n, (shall be made beautiful ?)

Of the inscription under the mutilated image I can make nothing more than that it is Sanskrit, and of about the same age. I will therefore conclude with an extract from Captain BURNES' letter, alluding to the sketch of the *Khaiber* tope, made by Mr. GONSALVES, roughly copied in Plate XLVII.

“ I have just seen the grand *Khaiber* tope of which so much has been said. It is like all the others I have seen, but the pedestal, or basement, or whatever it should be called is different. This looks more like a sepulchral monument than any other tope. It is near *Lál bég ká garhi* in the very pass, and is a very conspicuous object on the right hand as you pass. It has not been opened, and of course is considered to contain great treasures, which I hope you will ere long have the opportunity of investigating. Besides this tope there are several forts in *Khaiber* of massive structure crowning the summit of the hills, and attributed to the time of the *káfirs*, or of course the era preceding *Islám*.”

I thus prematurely introduce a mention of this unopened tope, that I may draw the attention of those who are about to undertake its examination to some points of inquiry particularly solicited by a German savant, Professor RITTER of Berlin, who has just favored me with an essay on the architecture of these topes, and is now printing a more elaborate memoir, lately read to the academy of sciences at Berlin, on the curious proportions, construction, and destination of these singular monuments, which he supposes to develop and designate

remarkable facts regarding Buddhism and its influence on the history of central Asia.

I must extract the passage from professor RITTER's letter: "A few words will shew how desirable it would be to communicate the original measurements, ground plan, dimensions, &c. of the *tope* of *Manikyala* whose interior has been laid open by General VENTURA: or if this should be impossible, it would be extremely interesting to know the inner construction of those singular compact colossal stupas by more accurate investigation and measurement; particularly the manner of constructing the cupolas and the inner little chambers, and the square mass of masonry exactly in the centre of the mound, regularly built of quarried stones*. Now by combining the number of feet you mention in the excavation from the height to the base of the last small chamber, or bason under the immense stone slab, and by the singular equidistant proportions of the places where antiques and coins were found as originally deposited, I am induced to conclude that there must have been originally *nine stages*, or stories, from the base of the monument to the platform of the cupola: these nine stages corresponding with the nine *nirvanas* of Buddhist doctrine, and with the monuments of nine stages anciently erected in *Ceylon*. The stages are only *intrinsically* revealed in the Bactrian *topes* by the floor of the chambers on which the medals were deposited; the dilapidation of the cupolas by the Musalmáns to plunder the metallic ornaments at the top, having filled up with rubbish falling in from above the whole interior of the lower: (carré parfait à douze pieds tres bien établi au centre, qu'on a creusé à dix pieds de profondeur, dont la battisse régulière s'est terminée la &c. †). But how did these stages communicate with one another? were there staircases?—No mention is made of any steps from floor to floor.

"The other excavations by Messrs. MASSON, GERARD, HONIGHBERGER, &c. give no nearer insight into the actual architectural construction of these monuments, and seem made directly from top to bottom merely to get at the hidden in the readiest manner. I therefore venture to invite your attention to the contents of my memoir."

I have given the passage at length to prove to our explorers in the north what keen eyes are fixed upon their proceedings, and to shew how necessary it is to leave nothing unnoticed in their operations on the *topes*; but for myself I have no anticipations of the Professor's

* J. A. S. III. p. 315. This passage was afterwards explained to have been somewhat misunderstood,—see M. COURT's account of the same *tope*.—ED.

† Ditto page 317.

